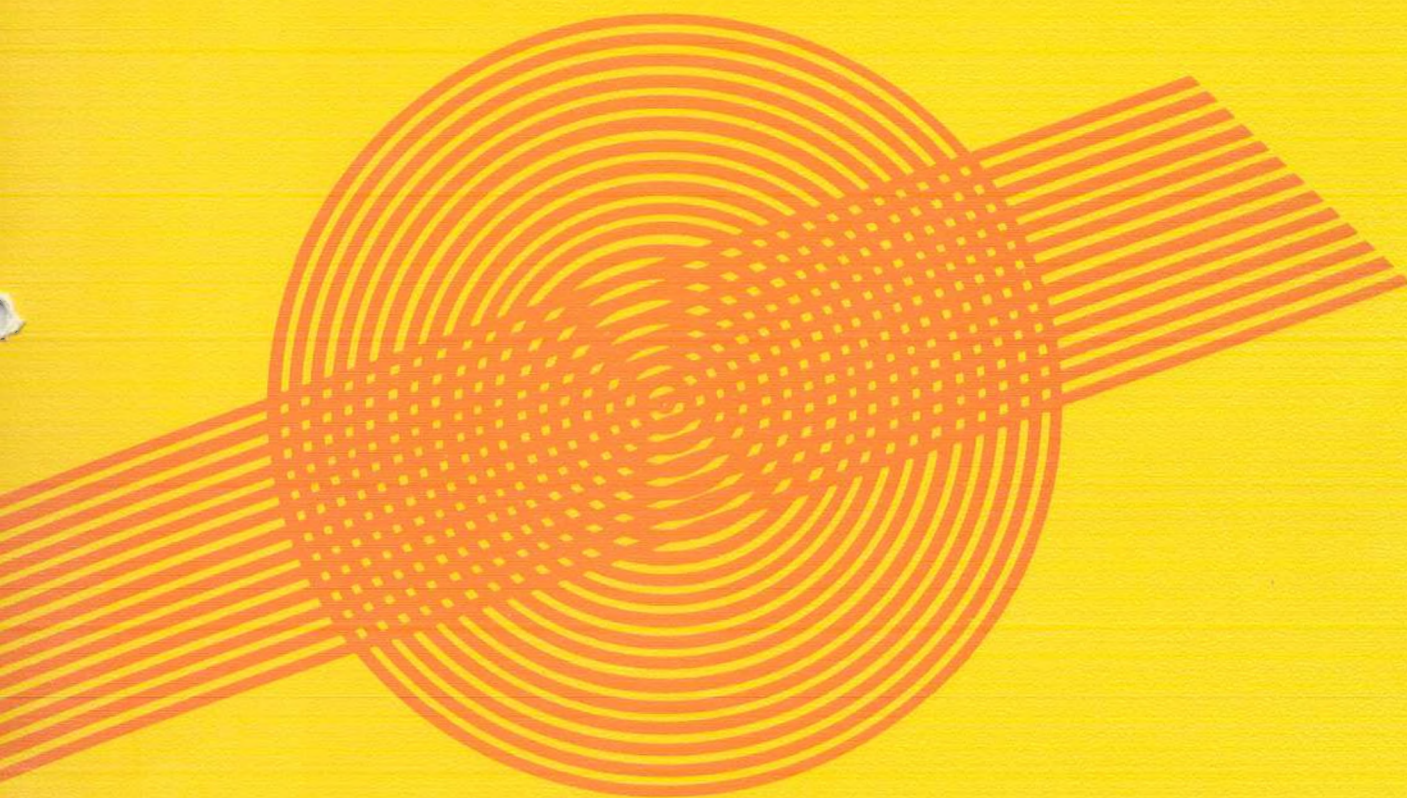


Eugène Roldan  
"Au clair de la lune"  
Variations



**EDITION NARCISO YEPES**

**Eugène Roldan**

19<sup>th</sup> century / 19. Jahrhundert / Siglo XIX

Variations on the theme

# **"Au clair de la lune"**

dedicated to his friend Fernando Sor

Variationen über „Au clair de la lune“  
gewidmet seinem Freunde Fernando Sor

Variaciones sobre el tema "Au clair de la lune"  
dedicadas a su amigo Fernando Sor

for guitar / für Gitarre / para guitarra

Revision and fingering by  
Revidiert und eingerichtet von  
Revisión y digitación de  
Narciso Yepes

GA 614



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**VARIATIONS**

*sur l'air*

**AU CLAIR de LA LUNE.**

*Pour la Guitare,*

*Dédiées à son ami*

**F. SOR.**

*PAR*

**EUGÈNE ROLDAN.**

**Prix: 4<sup>f</sup>. 50<sup>c</sup>.**

A PARIS, chez A. PETIT, Successeur de M<sup>r</sup> Laffillé, à la Lyre moderne, Rue Ktienne, N<sup>o</sup> 6,  
au coin de la Galerie.

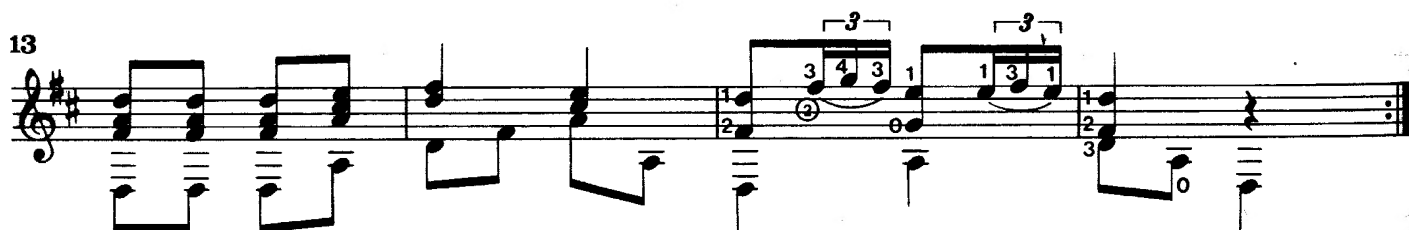
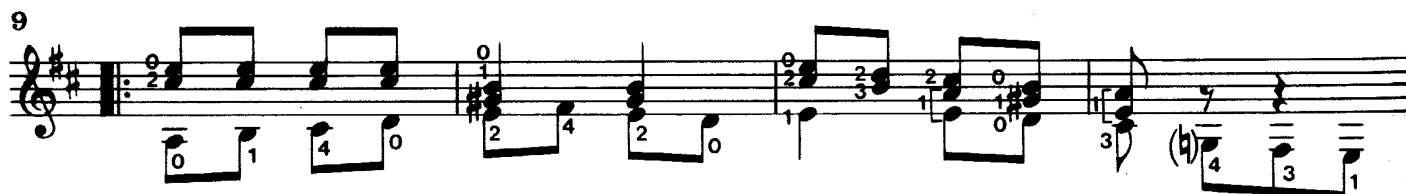
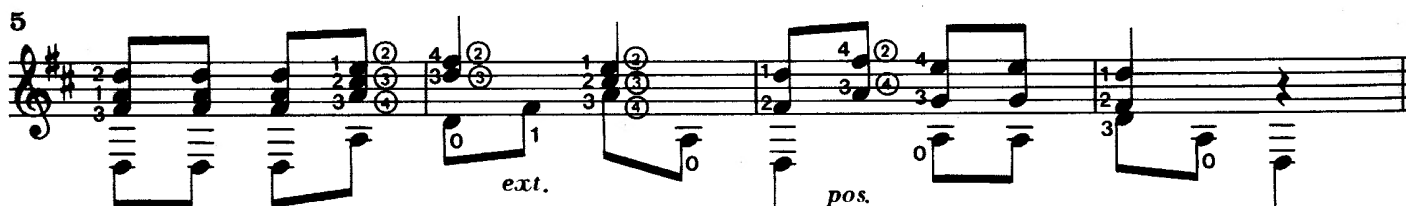
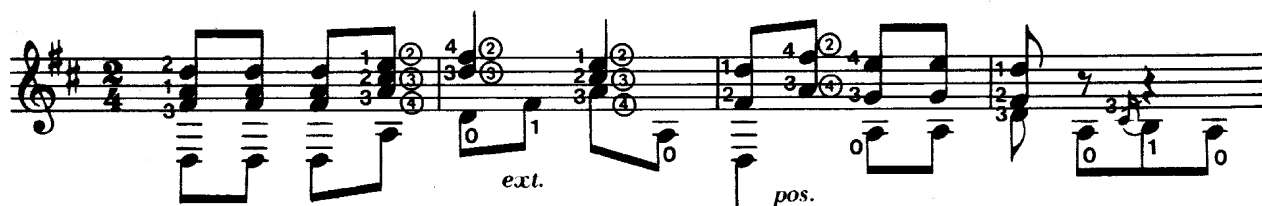
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# "Au clair de la lune" Variations

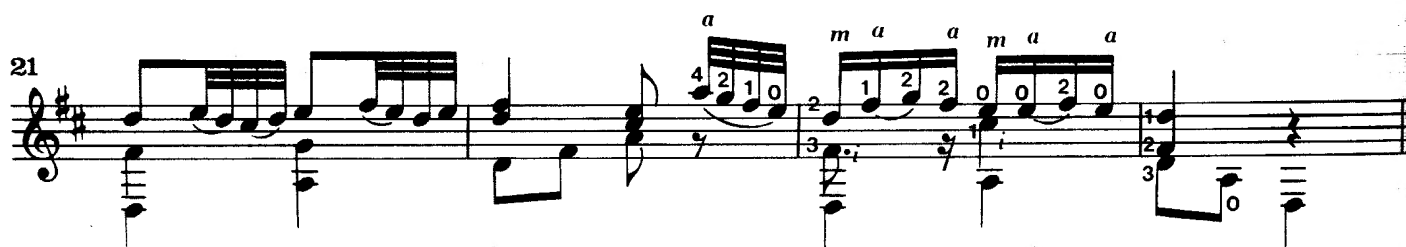
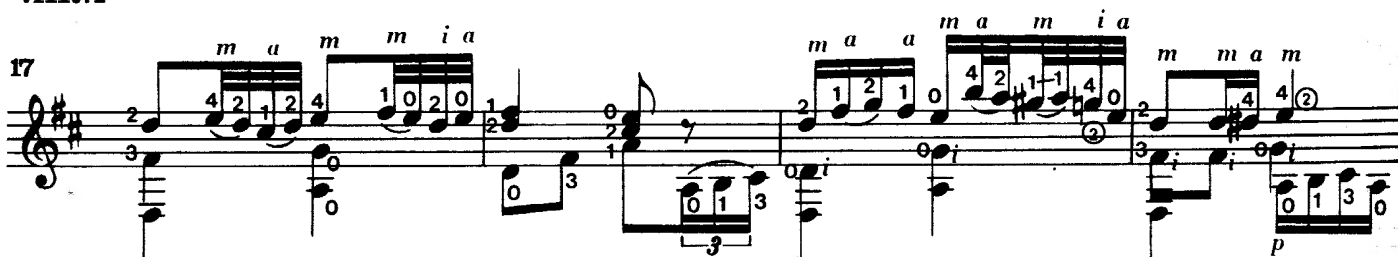
Eugène Roldan



## THEME



## VAR. I



25

pos.

29

## VAR. II

33

*a m i a m i*

*p* *p*

36

39

43

*p* *i* *p* *i* *p*

46

II

**VAR. III**

8  
VAR. III

49

*a* *m*

*p* — *p* — *p*

*cont.*

53

Exercise 53 is a short piece in G major, 4/4 time. It consists of 11 measures. The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a treble staff containing a G4 quarter note, an A4 quarter note, a B4 quarter note, and a C5 quarter note. The bass staff contains a G3 half note. In the second measure, the treble staff has an A4 quarter note, a B4 quarter note, and a C5 quarter note. The bass staff has an A3 half note. The third measure has a B4 quarter note, a C5 quarter note, and a D5 quarter note in the treble, and a B3 half note in the bass. The fourth measure has a C5 quarter note, a D5 quarter note, and an E5 quarter note in the treble, and a C4 half note in the bass. The fifth measure has a D5 quarter note, an E5 quarter note, and a F#5 quarter note in the treble, and a D4 half note in the bass. The sixth measure has an E5 quarter note, a F#5 quarter note, and a G5 quarter note in the treble, and an E4 half note in the bass. The seventh measure has a F#5 quarter note, a G5 quarter note, and an A5 quarter note in the treble, and a F#4 half note in the bass. The eighth measure has a G5 quarter note, an A5 quarter note, and a B5 quarter note in the treble, and a G4 half note in the bass. The ninth measure has an A5 quarter note, a B5 quarter note, and a C6 quarter note in the treble, and an A4 half note in the bass. The tenth measure has a B5 quarter note, a C6 quarter note, and a D6 quarter note in the treble, and a B4 half note in the bass. The eleventh measure has a C6 quarter note, a D6 quarter note, and an E6 quarter note in the treble, and a C5 half note in the bass. The piece ends with a double bar line.

[illegible]

61

This block contains measures 61 through 64 of the musical score. Measure 61 features a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note, and a bass staff with a G3 quarter note, an A3 quarter note, and a B3 quarter note. Measure 62 has a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note, and a bass staff with a G3 quarter note, an A3 quarter note, and a B3 quarter note. Measure 63 has a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note, and a bass staff with a G3 quarter note, an A3 quarter note, and a B3 quarter note. Measure 64 has a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note, and a bass staff with a G3 quarter note, an A3 quarter note, and a B3 quarter note.

**VAR.IV**

65

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a style that includes many accidentals and is heavily ornamented with grace notes and slurs. The lyrics 'a m i' are written above the first measure, and 'm i' is written above the second measure. The word 'ext.' (extended) is written below the staff at the end of the piece. The score is numbered 65 in the top left corner.

[illegible]

71

*a* *m* *i a m i* *a* *a* *m*

1 4 2 1 1 3 4 1 3

*p* *p* *p* *p* *p* *p*

0 1 4 0 1

*m* *a*

4 0

74

IV

*m* *u* *u*  
*i* *a* *a*

IV

*p* *p* *p* *p*

77

II

II

a a m i a a

(p) p (p) p

**VAR. V**

86

91 *a tempo*

*cont.* *rit.*

## CODA

Measures 96-98: CODA section. Dynamics: *f*. Fingerings: 1, 2, 3. Pedaling: *p*.

Measures 99-101: Dynamics: *pp*. Fingerings: 1, 2, 3, 4. Pedaling: *p*.

Measures 102-104: Dynamics: *mf*. Fingerings: 1, 2, 3, 4. Pedaling: *p*.

Measures 105-107: Dynamics: *mf*. Fingerings: 1, 2, 3, 4. Pedaling: *p*.

Measures 108-110: Dynamics: *f*. Fingerings: 1, 2, 3, 4. Pedaling: *p*.



111

*pp*

114

arm. 8<sup>do</sup> arm. 5<sup>do</sup> arm. 8<sup>do</sup> arm. 5<sup>do</sup>

117

*i-p*

arm. 8<sup>do</sup> arm. 5<sup>do</sup> arm. 8<sup>do</sup> arm. 5<sup>do</sup>

123

arm. 8<sup>do</sup> arm. 5<sup>do</sup> arm. 8<sup>do</sup> arm.

129